THE KINEMATOGRAPH AND LANTERN WEEKLY.

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Notice.

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Kinematograph & Lantern Weekly
Sept. 10, 1908.

Starting the Season.

It is absolutely bewildering to find so many new people entering the trade and so many ventures being started, either as makers, renters, showmen, or in other branches of the profession. One of the largest and most important concerns is The Electric Theatres, Limited, which, with a capital of £50,000, has been running shows at Walworth Road and Shepherd's Bush for many months past, and has arranged to open at Deptford and Hammersmith this month, and has fifteen other locations being arranged for. The films for this huge affair are to be supplied by The London Cinematograph Co. Ltd., a company which has taken the old offices of The Graphic Cinematograph Coy., in Charing Cross Road, and has a capital of £10,000. They are going to do big things, about which we shall have a lot to write next week; suffice to say that they are building a place not far from Oxford Circus, which will have a theatre on the ground floor and a studio at the top. The directors are Mr. J. J. Bamberger (whose knowledge of the moving picture business in the States is second to none), Mr. G. S. Verham, (of the Electric Theatres), and Mr. Fred. Mouillot, (whose knowledge of dramatic matters is unique). The working heads are Mr. G. W. Jones, whose eleven years' experience at the Palace Theatre should stand him in good stead, and Mr. Laing, a chartered accountant, who will look after the financial side of the concern.

Then, too, we have the Wrench Co., busy stocking their shelves with subjects for the future; Mr. Fullagar from Walter Tyler, Ltd., "on his own;" Mr. Rosenthal, whose work we remember in connection with the Urban Trading Co., and from whom many really good things are expected; Kineto Ltd., who are putting a new projector on the market and will shortly have many new ideas to show us in accessories and subjects, and we hear of three other firms who will help to flood the market with their productions. We wish them well in their new ventures and would urge them to strive to raise the tone of the profession by putting out only what will be a credit to themselves and give fullest satisfaction to the trade and the public.

Advertisers should remember that our Journal covers the whole of the profession, and is recognised as the leading trade paper throughout the world. Mr. A. Tetlow, of Moss' Empires, wrote us yesterday: "I am deeply interested in your publication, which I consider indispensable to the trade, the exhibitor, and to every intelligent operator."

Weekly Notes.

By "Stroller."

Mr. and Mrs. Kemp could only give a week's show at the Oxford Music Hall, as they returned to California yesterday. It was the merest chance that they brought their lanterns, slides, films, and paraphernalia with them, as their trip was essentially a holiday one, but everyone who saw their remarkable turn was amazed at the wonderful colouring of the exquisite and unique scenery and the extraordinary lighting effects they introduced. It was the most fascinating, realistic, and artistic portrayal of wonderful scenery I have ever seen.

I had a chat on the stage with Mrs. Kemp whose interesting commentary on the pictures adds materially

PATHÉ FILMS

Unequalled throughout the World.

The Bostock Arena and Jungle—New York—London—Paris. Code Word "Feministe."

As already announced some time ago, we have been successful in taking unique and exclusive pictures at the Bostock Jungle, of Osca, the strange mortal (immune to snake poison) toying with the deadly Arizona Rattlers—The extraction of poison for scientific purposes from the deadly diamond backed rattler of Arizona whose venom is said to produce death in a human being in from two to twenty minutes. Another interesting picture is that of a first lesson in lion domestication, where a snappy little cub is being petted by two young ladies, Mr. Bostock himself presiding over the performance. "Wee Wee" the very smallest horse in the world is seen driving a little girl in the gardens at Earl's Court. Other pictures such as that of a tame crocodile, or the recapture of a vulture, add to the interest of the film.

The Bee and the Rose.

The Bee Queen in her wandering meets the Queen of the Roses in a flower bed and kisses the living flower. Suddenly the latter returns to its former state, the bee drinks in its perfume and falls asleep. A spider, seeing its opportunity, wraps the bee into its cobwebs; but the Queen is released by a swarm of bees come to the rescue, and the film ends with a delightful ballet, composed of bees and roses.

Code Word "Estable" 346 ft. The Subject £5 15 4
Colouring £3 12 0

The Little Magician.

This small gentleman is performing all sorts of clever conjuring tricks to the amusement of the audience.

Code Word "Epitaphe." 610 ft. The Subject £10 3 4
Toning, £1

The French Military Airships.

Titles of Pictures:—The Airship "Ville de Patrie"—The "Patrie" on her last trip—The shed at Moissan—First trip of the airship "Republique"—The Balloon Soude's return—Leaving the shed—Preparing for the Start—Let go!—The airship's evolutions—Landing—Back to the shed—Messrs. Julliot and Juchmés, the "Republique's" engineer and pilot.

Code Word, "Facheux." 510 ft. The Subject, £8 1 0

New Means of Ascending Mont Blanc.

Code Word, "Exotique." 330 ft. The Subject, £5 10 0

A Universal Flirt.

Code Word, "Escardron." 346 ft. The Subject, £5 15 4

A Nobleman's Pleasure.

Nothing is easier for a rich man than to make peasant woman forget her duties, provided she is a bit of a flirt. The nobleman in this film uses a stratagem in order to make her come to the Court. But as her husband has his suspicions he goes to the palace, and being recognised the moment he thinks he is going to have his revenge, he is put into prison. His wife comes to him and asks for pardon, yet, in spite of her entreaties, he makes her atone in a terrible manner for her fickleness.

Code Word "Faute." 595 ft. The Subject £9 18 4

The Miller, his Son and his Donkey.
(La Fontaine's Fable.)

A miller and his son, on the way to the fair where they intend selling their donkey, carry the poor animal in order that it should be better looking and easier to sell. The passers-by laugh at them, and the miller tries to please each of them in turn, but at last comes to the conclusion that, in future, he will do what he thinks best without trying to please everybody.

Code Word, "Escargot." 445 ft. The Subject, £7 8 4

A Tragic Corso.

Old Captain Le Kerden has refused his consent to his son's marriage with a young girl of humble origin, and her brothers resolve to avenge her. At the carnival in Nice, the brothers, accompanied by their sister, and all disguised, follow the young man who is enjoying himself with some friends The girl calls him aside and delivers him into her brothers' hands, when they promptly stab him. Not content with this, they drag him to his old father's house, and tell him that he is only drunk. He thanks them and offers them wine which they drink. It is only when they have gone that he discovers the trick played on him, and sobbing he throws himself on the silent form of his son.

Code Word, "Endroit." 790 ft. The Subject, £13 3 4
Toning £1 10 0

Mary Stuart.

Code Word "Estime." 840 ft. The Subject, £14 0 0
Colouring and Toning £9 5 0

A Strong Tenor.

Code Word, "Escale." 379 ft. The Subject, £6 6 4
Toning 7/-

PATHÉ FRÈRES, LONDON

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The Largest Manufacturers in the World. Actual output of Films 80 miles per day.

Works & Studios—Vincennes Joinville le Pont, Montreuil s/Bois.
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Pathe's Films stand alone and ahead of all other makes in every respect—Photographic Quality Excellence in Staging, Steadiness, Colouring, Toning, Durability.

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to their completeness. Full of vivacious anecdotes and with a charm of manner that must have been a valuable asset on their thousands of miles of travel, I felt the history of their adventures would be one of the most interesting of books if ever it was written. "Fancy giving a lantern show at the Oxford," said a lady friend to her recently, "why the lantern is played out in England and no audience—especially a music hall one—would, stand it!" "The English people don't know what a *real* lantern show is" was the naive reply. Judging by the rapt attention and applause at each performance during the week Mrs. Kemp was not far wrong.

MR. KEMP, started originally as an artist to find suitable subjects for his brush and six years ago decided by photography and his colours to produce an optical entertainment which should outrival predecessors. He has succeeded, for his slides and dioramic effects are absolutely original, besides being beautiful and to those who know lantern work really mystifying.

HE uses four lanterns made by Chas. Beresler & Co., of New York which have been in constant use ever since the San Francisco disaster and have not cost 5/- for repairs. They are made entirely of steel except the bellows. The Goerz lens is exclusively used and the whole show, from the initial stage of photographic work in the field to the finished work on the screen, has been carried out entirely by Mr. & Mrs. Kemp.

I ASKED if there was a chance of an early return to England. "I think it very doubtful," was the reply, "for while every manager was delighted with the act and acknowledged that the public liked it they could not see a greater remuneration for us than at the illustrated song value. Because original art was on the glass they could not see the scale, yet if the pictures had been on canvas they would have offered more for one than for the whole show for a week. Our English friends prophesied failure, and the manager of the Oxford said that if anyone had told him that an Oxford audience could have been entertained and amused by a lantern show he would have told them it could not be possible. Yet the impossible happened."

THIS reminds me that the stage is only just beginning to realise the possibilities of the lantern for scenic effects and novel addition to their productions. The stage management of opera, the drama, and even comedies have introduced the optical lantern with remarkable success but it is the lanternist, the manufacturer, and the slide maker who should educate the stage as to the possibilities. Let them show inventive genius, such as Mr. Kemp's, in this direction and another large field is open to them.

THE lecture season is just upon us and the percentage illustrated by the lantern and moving pictures I have seen in the various programmes to hand is far above the average. Has anyone seen a set of slides suitable for a lecture on "The White City?" I have several applicants requiring them.

A WORD to film makers. Don't put all your good subjects on the market at the beginning of the season. Keep something up your sleeve for the new year. I saw seventeen new subjects at one establishment a day or two ago, and they could be thus classified: three really interesting and one good comic; five fair, but with no striking qualifications; one film of river scenery, well chosen and clearly photographed, and the rest mere piffle, which should be scrapped instead of inflicted on our patrons.

ANOTHER film I saw was the doctoring of a film by a rival firm five years ago and now produced as their own under a new title with their trademark conspicuously attempting to deceive people with short memories. Is this playing the game?

I RECEIVED three new subjects last week from a well-known firm and carefully measured them. Here is the result. Number one 38 feet short; number two, including spacing, trade mark of maker, title and sub-title, was supposed to measure 387 feet; it really measured 360. Number three was labelled and invoiced 245 feet. It contained title and trade mark and measured 239 feet inclusive. Thus I am robbed of *twenty-three shillings and eightpence*. I don't mind paying for titles and blanks in moderation, but I protest against having to pay for the firm's trade mark and the daylight robbery of 71 feet in under 1,000 feet.

WHAT is the greatest angle at which films are projected? I've been on the roof at the Tivoli; up in the box over the "gods" refreshment bar at the Oxford, and up in a girder at the Central Hall, New York, at what seemed an even greater dizzy height, and certainly more hazardous. Yet none of these shows seemed to suffer because the angle of projection was too acute.

"THE ASPIRATOR" created more applause at the Oxford this week than any film I've lately seen.

SINCE Messrs. Tyler took up the sale of films, many film buyers have been brought into contact with Mr. F. A. Fullagar, who, until last week, was a director of the company and had been in charge of the film sales department. Mr. Fullagar has this week launched out for himself, making his headquarters at No. 10 Cecil Court—the old home of the Vitagraph Co.—where he will engage in business as a manufacturer of, and agent for, slides, song slides, lanterns and kinematographs, etc.

AT the time of my call this week, painters we hard at work preparing the offices for the occupation of the new firm, which will be known as F. A. Fullagar & Co. In the basement a dark room is being fitted up, so that slides and films may be projected, and quite a novel feature in a place of this sort will be a piano, so that artistes may, if they desire, try over a new song, while the accompanying slides are thrown on the screen.

IN addition to these activities Mr. Fullagar tells me he will also undertake the rôle of showman. Two music halls which have been featuring pictures with great success for some months back—the Montpelier, Walworth Road, and the Prince's Hall, Southend,—have been transferred to him and will be continued on the

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WALTURDAW.

A Stepfather's Jealousy.

A man who has married a widow with a little girl is jealous of the loving attentions lavished on the latter by his wife, and bribes a public-house rough to kidnap the girl. He is stalked by two of the latter's companions, who have noticed his well dressed appearance and left senseless. The girl grows up in the home of the man who has stolen her, and some years later with him breaks into her own mother's house, where she is at once recognised and joyfully welcomed.

A Magnificently photographed and elaborately staged subject which every Showman should see.

Length 485 feet. **Price £12 12 6 (less 33⅓ p.c.)**

The Invisible Button.

A quarrelsome man is enabled to disappear in the midst of the disturbances which he causes, by a magic button which he possesses.

A Subject Brimful of Humour.

Length 265 feet. **Price £6 12 6 (less 33⅓ p.c.)**

Two Brothers of the G.A.R.

A splendid drama of the American Civil War. There are two brothers—one is very industrious and, argued at the laziness of his brother, who looks on while he works, he quarrels with him and a fight follows. Subsequent scenes show availing efforts to bring the two brothers together, extending over a series of years. They both fight in the war, and the younger brother becomes an officer. His brother is still a private and while he is willing to salute his superior, he will not greet his brother. In the end, when they are old men, thirty years' later, they are brought together by their grandchild and embrace. A magnificent final scene, beautifully tinted red, shows the old men fighting their battles over again—while they do a series of exciting scenes being flashed on the wall above their heads.

Length, 600 feet. **Price, £15 0 0 (less 33⅓ p.c.)**

The Walturdaw Cinematophone

We have made the following additions to the repertoire of the Cinematophone, which will gladly be shown to callers at our showrooms.

She's a Lassie from Lancashire, 175 ft. Billie Brown of London Town, 185 ft.
If the Man in the Moon were a Coon, 180 ft.

The "Walturdaw" Co., Ltd.,

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same lines. I hope to pay an early visit to both of these halls and details may therefore be conveniently postponed, but it will interest those who know of the good work previously done by Mr. Chapman, of the Greenwich Theatre, to learn that this gentleman is the presiding genius of the Southend hall, which he has recently converted into a two-houses nightly establishment with phenomenally successful results.

I HAD almost forgotten to allude to what should prove far from the least important of the new firm's operations. Mr. Fullagar tells me that he has been struck by the paucity of really striking posters for picture shows—others will share his views on this point—and he has it in view to prepare a good series of stock designs. Showmen should make a note of this fact, for after good films nothing is so essential to the success of a show as good billing.

I MET a man this week who is buying up certain old topical subjects for the use of posterity. He reckons in fifteen years' time or less that the capital he pays away now will have been a grand investment. I cannot say more without giving his secret away, but the more I learnt about his idea the more I believed in it.

THIS reminds me of Lord ————, who has given an order to a well-known firm to take a series of negatives of him at his country seat in various phases of his every-day life, so that those who come after may be able to see him as he was—aye, watch his every movement.

The Week's News.

K or C?

Once more we have to emphasise that *k*inematograph is the correct way to spell the word and that it is becoming generally adopted by the trade.

Aluminium Chimes.

Mr. H. B. Hurst, of Derby, who takes such a genuine interest in all kinematograph matters, and who we are always pleased to hear from, writes that these chimes are made by J. C. Deagan, of 358, Dearborn Street, Chicago, U.S.A.

Williamson Kinematograph Co., Ltd.

This is the title of a new company formed for personal reasons by Mr. Williamson, of Hove. Its chief business will be the manufacture of film subjects for which Mr. Williamson has long been famous. These will be handled by the sole selling agents, Messrs. Williamson, Dressler & Co., Ltd., of Cecil Court.

The Sheffield Central Missioners

are particularly proud of the "aggressiveness" of their policy, and at a recent meeting to welcome a new minister at the Montgomery Hall, the Rev. G. H. McNeal said one of the probable features of the new hall will be a lantern service between nine and ten o'clock on Sunday nights for the paraders of Fargate and High Street. There would be no bigotry. The mission will also include a kinematograph among its attractions.

A Professor down on the Lantern.

The British Association is holding various meetings at Dublin, and among other subjects a paper was read by Prof. Miall, the president of the section devoted to Education in Relation to Rural Life. This gentleman deplored the inadequate and unsuitable nature-teaching in elementary schools. He condemned what he described as the almost fraudulent, and certainly rather dubious, use of pictures and lantern slides or other labour-saving appliances and cheap expedients and accessories, which were often harmful, as they distracted attention from direct personal enquiry or independent thought and actual work by the young students themselves. We should think this gentleman would be a competent professor of fossilized methods worthy the days of Queen Anne.

A Kinematograph Operator

had an unpleasant experience while attempting to secure views of one of the channel swimmers at the beginning of the week. He had his camera fixed on top of the deck house and, very dirty weather prevailing, a roll of the ship upset its balance and threw it to the side of the ship. Several people who sprang to the rescue were drenched to the waist by another roll of the ship.

Northampton Institute.

The announcement book (300 pages) of the classes, etc., for the winter session is just to hand. We find that Mr. S. D. Chalmers will deliver five lectures, from 12th October to 9th November, 1908, on lamps, mirrors, Mangin mirrors, Fresnel reflectors. Intensity of beam, sources of illumination, photometry of sources of illumination. Projection lanterns,—general construction, details of lanterns, condenser, front lens, special fronts, double and triple lanterns. Importance of correction of front lens, function of condenser. Projection microscope and polariscope. Projection of opaque objects. Kinematographs. In the the Technical Optics Department, besides minor developments, there will be classes for kinematograph operators in continuation of the pioneer classes last session. In these classes, say the authorities, an attempt is being made to safeguard the holding of kinematograph exhibitions by giving a thoroughly practical training to the operators in charge of the apparatus.

The Safety Bioscope Co.

If you want to see a man in the trade really busy call on Mr Walker, of the Safety Bioscope Co., on a Friday, when he is getting parcels ready for mail, carrier and train. Parcels to right of him: spools to left of him, and new subjects all round him, he looks the embodiment of a North countryman really happy. Not but what if you called any other day you would find him equally hard at it, for the firm do not know what it is to be really slack, their numerous and increasing list of exhibitors in all parts of the land leaving the selection of their programmes pretty well in their hands, well knowing that they will receive individual and careful attention and full value for money. But the hiring of films is only one branch. Lanterns, projectors and apparatus of all kinds; carbons, limes and every necessity are provided by the firm. Shall we betray a secret and say they are going even further? It is a fact, however, that several important inventions which we have seen, and which will prove a boon to the profession, will shortly be produced by them, and that they will also be numbered with the hiring concerns taking their own subjects. By-the-way, talking of inventions, their high-geared re-winder is one of the best and simplest on the market, and so satisfactory has been its sale that the firm are putting out other apparatus of an improved nature.

Stereoscopic Projection.

(Concluded.)

M. Verain's method is to place before the objective two prisms to collect on the screen the red and blue images, so as to obtain their relative superposition, and his contrivance has in its turn been still further improved by another worker, who used a special lantern without the prisms. This is, in effect, a double lantern, in which the divergence of the objectives enables one to superpose on the screen the two views of the stereoscopic couple. On issuing from the objectives the rays traverse two gelatines coloured red and green, and one watches through a frame, the glasses in which are of the same colour. The advantage of this method is that it enables the stereoscopic couples, of amateurs and others, to be thrown on the sheet without being first coloured.

Another method of securing relief in the projected image is to obtain the double image on the same spot of the screen, by means of polarized light, on two rectangular planes. The double image is examined through two eye pieces, by which one image is obliterated while the other is visible.

It will be seen from the foregoing facts that practical projection in relief is a problem still to be solved, for the methods detailed necessitate the use of instruments held before the eyes. The latest suggestion is that a screen should be used which by some means should accomplish the process of "sorting, so doing away with the necessity for any intermediary contrivances, but it is not stated how this is to be accomplished.

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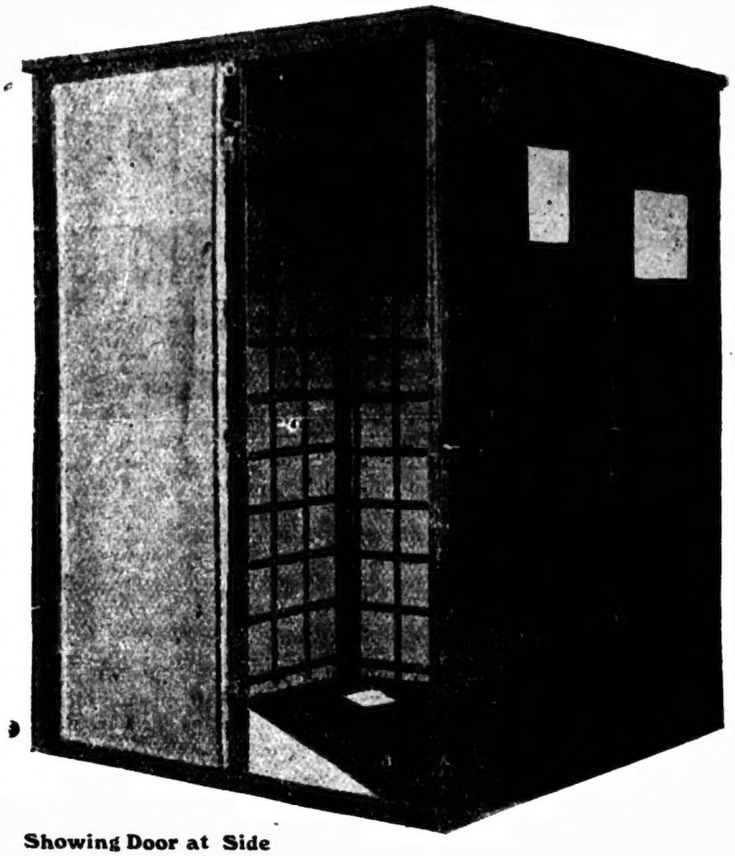

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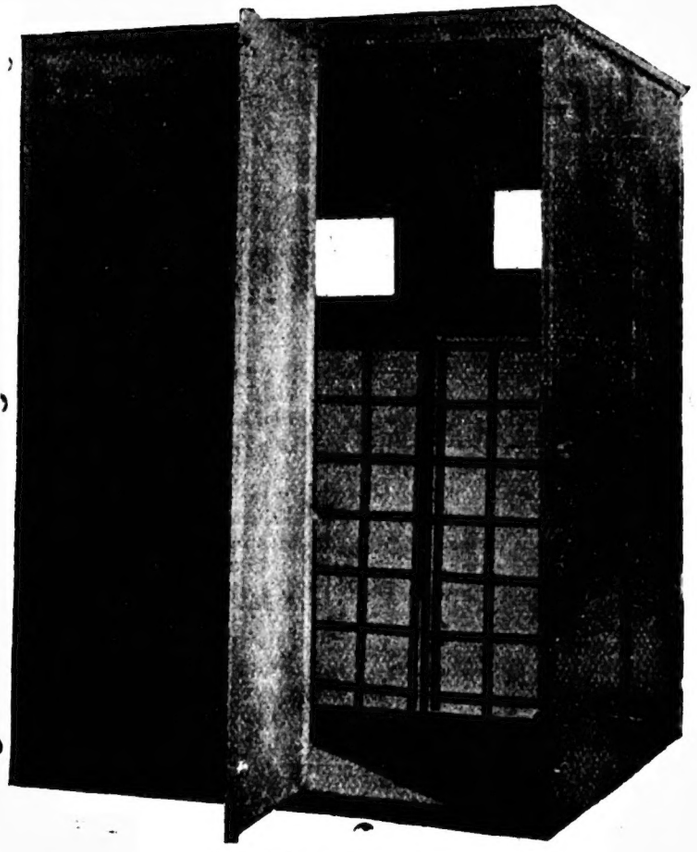

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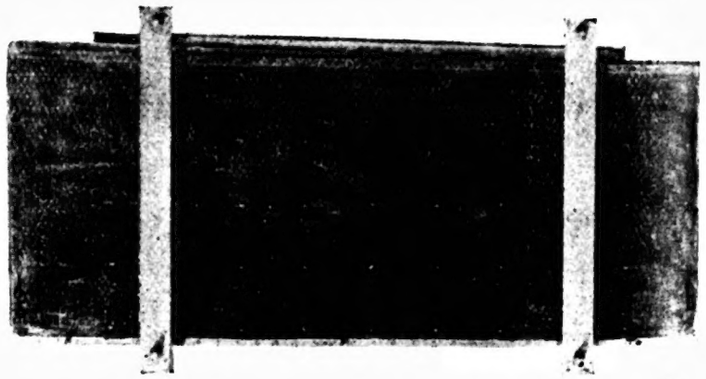

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

At the Theatre Royal, Workington, Mac's Pictures and Varieties have put in a successful visit. The programme is a judicious blend of pictures and variety turns.

Newman's Picture Palace, Dundee, is becoming more and more popular with the local public, among the pictures recently shown being Romeo and Juliet, Fight for Freedom, Robber's Daughter, Organ Grinder, Little Help, Wigan Colliery Disaster, Magic Bust, Photos While You Wait, and Magnetic Removal.

The Central Hall, Colne, continues to be well-filled by those anxious to see Mr. J. Duckworth's Premier Pictures, which this week include: The Patriot, Runaway Mother-in-Law, Nero, Haunted Castle, Blue Beard, Marvellous Paper Tearing, Noble Jester, and The Spectre.

Stoll's Panopticon, Cardiff, (now in its third year of continued success as a picture house) this week is featuring the following films, Man in Overalls, Motor Boat Race—Paris to the Sea, Ticket for Two, Leicester Horse Show, Married under Difficulties, Relief of the Wolff Rock Lighthouse, and Snatched from an Awful Death.

The Picture House (the Public Hall, Patricroft) continues to play to good houses, the current list of films including Life of a Cowboy, Coiner's Daughter, Drunken Mattress, Jealousy and Madness, and When Stormy Winds do Blow. An interesting voting competition with money prizes is run in connection with certain of the pictures shown.

To judge by the audiences at the Philharmonic Hall, Southampton, animated pictures are as popular as ever in that part of the country. The London Animated Picture Co. are presenting Law of Pardon, Little Flower Girl, Japan Rapids, Billy's on Fire, Old and New Magic, Scientist's Breakfast, Invalid's Adventure, Wet Paint, Boxing Matches, Faust, and Steeplechasing.

At the Imperial Hall, Walsall, the American Bioscope Co.—the picture department of Moss' Empires, Ltd., which is under the management of Mr. A. Tetlow—have been providing the complete entertainment, the list of subjects including Visit to the Franco-British Exhibition, Bewitched Son-in-law, Redskin's Justice, Trip to the Highlands, Despatch Rider, Haunted House, Pneumatic Policeman and Puss-in-Boots.

The Annual Visit of Mr. Ralph Pringle's Pictures to the Colston Hall, Bristol, has been very much appreciated. The chief feature of a good bill was probably Romeo and Juliet, and other very popular items were The Wigan Disaster, Tale the Autumn Leaves Told, He Got Soap in His Eyes, Absorbed in Politics, Prince of Wales in Canada, Marathon Race, Baby Competition, and Taming the Lion Tamer, while the artistes who contribute also did very well.

The New Hipprodrome, Barrow-in-Furness, reports full houses every night. The picture programme is continued, the week's films including A Wonderful Scarf, Remorse, March Winds, Bad Sister, The Reservist, Tommy and the Police Whistle, Winner of the Lottery, Meeting of King and Kaiser, Crime of the Duchess, Matinée Idol, Snatched from a Terrible Death, Two Brave Little Japs, and Chauffeur's Nightmare.

Mr. George M. Grant is becoming quite a William Whiteley of picture shows. Not content with the big business he is doing at the fine house, the Parkhurst, in Holloway Road, and at High Road, Kilburn, he has fitted up the Hornsey National Hall and the Spread Eagle Assembly Hall at Wandsworth for his popular performance. These will be strictly picture shows, with a continuous performance of topical, dramatic, travels and comics, supplied, we believe, from Mr. Jury's famous repertoire. The admission to all the houses is 3d. and 6d.

Mr. Wm. Coutts' programme for the Palace, Swansea, this week, is to hand and we notice contains the usual abundance of good things, among the films being Flower Girl's Life Story, Catching a Tartar, Follies of Spiritualism, On the Riviera, Tricksy, the Clever Princess, Links of Life, Mid-Lent Carnival, Free Pardon, Jealous Fiancee, Three Sportsmen and a Hat, Washing Day, Scandalous Boys, Gold Prospectors, Sausage Fruit, Man in Overalls, Married under Difficulties, and Drama of Country Life. The programme also includes a number of well-appreciated illustrated songs and gramophone selections.

The three Sunderland Halls all report good business. At the Picture Hall, Bonner's Field, among the subjects were Cowboy and the Schoolmistress, Haunted House, Mystery of the Mountains, Rustic Heroine, Disastrous Oversight, Antiquated Burglars, A Smell of Smoke Here, and Pretty Flower Picker. The Pavilion is featuring Settler's Daughter, Prince Fuzzy, Officer's Poverty, Paris Police, Follow Your Leader, and Blind Woman's Daughter. The Victoria Hall appeals with Custom Officer's Stick, Gypsy's Daughter, Frightened by Burglars, Ardent Lover, Got a Penny Stamp, Round the Table, Music which Hath No Charms, and Tour Through Savoy.

Mr. Dove Paterson is continually adding to his activities as a kinematograph exhibitor in Aberdeen, but his latest enterprise is certainly the biggest he has yet undertaken. On Monday, the old St. Katherine's Hall, which has lately had but indifferent patronage, was re-opened as the Gaiety—a twice-nightly picture house—under his management, and it is confidently anticipated that the change in fare will be immediately followed by a change in the fortunes of the hall. There are few men in the three countries with a better gift of gauging the living-picture taste of audiences than Mr. Paterson, and he has compiled a striking opening programme with such films as The Pearl Fishers, Bringing Home the Mattress, Little Savoyard, Oh those Boys, False Coiners, Stolen Duck, and the Marathon Race.

West's Pictures, Bournemouth. Mr. T. J. West's splendid organisation is still drawing crowded houses—this week an entire change of programme is given—the keynote of which may be described as "Travels At Home and Abroad." Russia and the Russians is an intensely interesting series giving St. Petersburg, Moscow, Tiflis and The Caucasus, The Army and the People. Country Life in France is of exquisite photographic quality, Scenes in the Southern Andes and A Rush through Beautiful Bournemouth are included in this section; the latter film was taken by the well-known expert, Mr. Thomas Haddow, of Messrs. Lizar's, Edinburgh, and is exciting great local interest. Physical Phenomena, two story-films, The Outlaw and Love's Sacrifice, with a host of comedy subjects, go to make up an ideal picture programme. The whole is under the management of Mr. T. W. Kingston.

Mr. Alfred West opened his eleventh season of Our Navy and Army on Monday, when we had an interesting chat with him at the Polytechnic, Regent Street. No wonder he gets the fine hall crowded, for his lofty aim to provide a refined and elevating picture show deserves great praise and rich success. We took a French gentleman who had come over to learn something of the English picture shows and he was delighted with what to him was unique—a two hours living picture entertainment on a definite subject. He was surprised at the interest with which the large audience watched the screen, void as it was of the comic, trick or tragic element, which he assures us are the chief features of the Parisian programme. We listened to his criticism of the pictures with a deal of interest. The yacht race scenes, for which Mr. West is so famous, he considered wonderful achievements for a camera, and his desire to know how it was done with a "wet sheet and flowing sea," and the deck at an angle of of 40, we were unable to satisfy, for it mystified us. The building of the new battleship *St. Vincent*, which was commenced in January and of which Mr. West photo'ed the launching to-day, shows the various stages of erection in five minutes—five minutes of carefully thought-out scenes which give a comprehensive idea of the stupendous work during the past nine months. "Our Army" forms the second part of the programme, and is as up-to-date and full of interest as "Our Navy." Mr. West has gotten together just those items which appeal to every Britisher: cavalry evolutions, a field day, training, our Territorial Army, and the Duke of York's School, combine with other new subjects in forming a comprehensive picture of our brave defenders. The effects and the band materially assist in making the show complete—a show that reflects the highest credit on the painstaking and courteous proprietor.

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THE SHEEP STEALER.

A splendidly staged dramatic and pathetic film, certain to be one of the biggest successes of the season. The story opens in a workman's poverty stricken home. The father makes many ineffectual attempts to secure employment, and at last, tortured by his children's cry for the bread which he cannot supply, he resolves to obtain the necessary food if not by fair, then by foul means. Leaving the house, he makes a last attempt to secure honest employment, by asking a farmer to allow him to take charge of a flock of sheep, but is contemptuously pushed aside and then, seizing the opportunity while the sheep are in the pen, he seizes one of the struggling animals and carries it away on his shoulder. A chase is instantly set up, the pursuers being headed by the farmer, the owner of the sheep, and the man, hard pressed, is forced to release his capture. A particular striking chase follows, culminating in a desperate struggle at a weir, where the pursuers are one by one thrown into the water by the desperate man. He cannot escape, however, being at last run down at a stile, but though his arms are bound, he effects another escape and reaches his cottage, after being wounded by a shot from the farmer's gun. The pursuers follow, but on learning from the wife the cause of her husband's action, the farmer sends his men away and bestows money on the family. A touching final scene shows the family, once more happy and prosperous

Code Word "Sheep." Length 520 ft. Price £13 0 0 (less 33⅓ per cent).

THE CURATE'S HONEYMOON.

A particularly daring subject, in which are set out the misfortunes which dogs the path of a curate and his newly married wife, who enter upon their honeymoon journey in a cab. Misadventures too numerous to detail befall them:—the curate is flung out of the cab, which overturns with his wife inside, a wheel comes off, the horse bolts, and finally the patient curate is seen to have taken its place between the shafts.

Code Word "Curate." Length 420 feet. Price £10 10 0 (less 33⅓ per cent).

A TRIP THROUGH HOLLAND.

This travel series will, we think, be universally regarded as one of the most successful of this attractive class of film. The photographic quality is excellent throughout, and we draw particular attention to the toning of certain of the scenes, which include views of the canals, locks, windmills, typical country and street scenes, Dutch boys with the inevitable cigar, etc., etc.

Code Word "Holland" Length 460 feet. Price £11 10 0 (less 33⅓ per cent).
(No Extra Charge for Tinting or Toning).

BEWITCHED BY A STATUE (ECLAIR FILM).

A married man is so struck with the beauty of a piece of statuary which adorns his drawing-room, that he pays violent court to it. One day the statue becomes imbued with life, and goes for a walk with the enamoured man, and on a seat in the park embraces him so effectionately, that he finds great difficulty in escaping from its strong arms.

Code Word "Statue." Length 435 feet. Price £10 17 6 (less 33⅓ per cent).

SORCERESS' DAUGHTER (ECLAIR FILM).

A pretty love story, in which a girl who has succeeded in taking her life in jealousy of her lover, is brought to by the magic powers of her mother.

Code Word "Sorceress." Length 530 feet. Price £13 5 0 (less 33⅓ per cent).

WE ARE SO FOND OF ONIONS.

The result of having an onion supper. An old married couple indulge indiscreetly, and at night the woman has a weird dream, in which multitudes of onions assume living shape and perform in laughable manner.

Code Word "Onions." Length 268 feet. Price £6 12 6 (less 33⅓ per cent).

A FLOWER GIRL'S LIFE STORY.

A drama of lowly life in miniature. The flower girl marries a wealthy young man and is deserted a year later with her little child, and goes back to her old employment. One day she sees her husband in the street with a lady, and follows them in time to stop the marriage ceremony. The husband, repentant, takes back the child, but the girl, unhappy at the loss, ends her own life.

Code Word "Flower." Length 670 feet. Price £16 15 0 (less 33⅓ per cent.)

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EDISON FILMS

Now Ready for Shipment from the Factory, Orange, N.J., U.S.A.

When Ruben comes to Town.

SYNOPSIS OF SCENES—

THE EVENTFUL DAY ARRIVES—Farmer Green's Holiday—Dressed in store clothes—Off to Town—Wifey primes him up—Warns him against bunco men—In the rig—Wifey waves "Good-bye."

IN TOWN—Arrival of Ruben—The Landlord's welcome—Shown to his room—Payment in advance—Ruben turns in on a downy (?) couch—A midnight prowler—A giant bed bug crawls down the wall—Into the bed—Takes a nip at Ruben—"Murder!"—"Watch!"—Ruben finds the intruder—Knocks him out—Back to bed—"Sweet slumber."

"REVENGE"—A bed bug scout—Reconnoitering—Off for reinforcements—Bed bugs galore enter from everywhere—From behind pictures, through the door and from the walls and ceiling they march in military order—Charging the bed—Ruben and bed clothes dragged to the floor—Ruben makes a bed in an old trunk—Safe at last—A peaceful smile—Asleep again.

"NO REST FOR THE WEARY"—Faces at the window—Burglars!—Going through Ruben's clothes—Good-bye to watch and wallet—Discovering the trunk—It is locked—Off with the trunk—Through the window—Down the Porch—A safe "get away"—On the road—Trunk gets heavy—A needed rest—Fast asleep.

AN ANIMATED TRUNK—Trunk suddenly starts rolling along the road—Discovers loss—A hot foot chase—Down the hill—Hitting only the high places—Burglars in second place—Into the river—Down the stream.

TWO HOBOES—Enjoying a rest on a river bank—Discover the trunk—Plunge into stream and recover it—Arrival of burglars—A wordy war—Equal shares—Breaking the lock—Out pops Ruben in night shirt—Taken for a ghost—The Chase—Ruben escapes.

HOME, SWEET HOME—Anxious wife—Looking down the road—An apparition—Ruben dressed in a barrel—Horrified wife—Wifey wins a lively scrap—Into the house by the ear—"Never again."

No. 6371. **Code, "Velocity."** **Length, 800 feet.**

Aeroplane Flights by Henry Farman, Coney Island, N.Y., U.S.A.

This film shows clearly and in detail the exhibition of Henry Farman and his Aeroplane. The perfect handling of this air-ship by the French aviator. Also a close view of the mechanical arrangements.

No. 6372. **Code, "Velonera."** **Length 200 feet.**

LATEST SUBJECTS.

No. 6362 Pioneers Crossing the Plain in '49.
No. 6363 The Little Coxswain of the Varsity Eight
No. 6364 The Boston Tea Party.
No. 6366 The Face on the Bar-Room Floor.
No. 6367 A Dumb Hero.
No. 6368 Life's a Game of Cards.
No. 6369 Tales the Searchlight Told.

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The Day's Spoils—Five Bears Shot.

Remarkable Film Subjects.

No. 7.

Bear Hunt in Russia.

(The Nordisk Film Co.)

The subjects with which we have dealt under this heading at various periods fall, broadly speaking, under one or other of two categories—(1) films whose strongest point is their subject matter—novelty of plot etc.,—or (2) Films which, taking into consideration the circumstances under which they were secured, are of unusual technical quality. We started the series with a subject of the latter class (the Urban Moir-Burns Boxing Contest) and our last issue drew attention to a good example of class (1), Mr. Pike's remarkable pictures of bird life at St. Kilda, issued by Williamson & Co. In the case of the subject with which we are now dealing, the task of classification is more difficult. Obviously, a bear hunt is a sufficiently remarkable subject for living picture illustration to entitle a successful film to good marks in class (1), but without abating a jot of appreciation for the remarkably clever manner in which the struggle between man and beast is pictured, it is doubtful if at the end of the subject the strongest sentiment in one's mind is not admiration of the photographic quality which has been secured.

In saying this we do not mean to infer that the "Bear Hunt" is equal in this respect to, say, Pathé's "Niagara." But all merit is relative and we do think that considering the difficulties with which they had to contend, the manufacturers of this subject have succeeded in producing an excellent photograph. What those difficulties were may be gauged from the fact that the bears are stalked and despatched in a forest of tall and very thickly growing trees. The light must have been worse than indifferent for instantaneous photography and, to make things worse, no assistance was lent to the operators by the subject they were taking—the bears' coats were black and made no contrast to the background. When these facts are taken into account the subject which is being offered for sale is a decided tribute to the technical skill of the company's staff.

So much for the film as a film — what of the story? In following this, as it was revealed on the screen, we were equally impressed by the good management of the operators and their good fortune. We believe the "stage management" this film received was limited to ensuring the presence of the bears within reach of the huntsmen. That done the hunt was a genuine one, and the photographers had to take their chance of the bears coming within reach of the lens. Doubtless much film was wasted before the incidents pictured were secured, but what has been caught is full of interest. As an instance of the good fortune which attended the photographers, after some very good pictures of fairly long shots, in which in every case the bears meet their end well within the picture, we get a view of a small clearing, into which lumbers with deliberate step a huge and formidable looking animal. Apparently unsuspicious of the presence of man, he strolls almost up to the camera before being brought down by a bullet, and then, not defeated, struggles to his feet and is not despatched until axes and spears are brought into play at close quarters. Altogether, five bears are slain, and before the conclusion of the subject, we get a view of the party of guns engaging in mutual congratulations, while the carcases are loaded on sleighs. A merry conclusion shows the party returning—a man going in front and clearing a path through the wood by cutting down the smaller trees on either side.

We have already mentioned that this subject gained the Nordisk Co. the gold medal at the International Kinematograph Exhibition at Hamburg. The makers emphasise the fact that the hunt illustrated is a genuine one, having, as a matter of fact, been secured in Finland.

American News in Few Lines.

Rumours are very free in all parts of the States as to a possible arrangement between the rival Biograph and Edison parties. It is stated as a fact that the Edison Co. approached the Biograph with a view to a fusion of the two parties. Apparently the idea is to admit some of the leading members of the Biograph party to the Association of Licensed Manufacturers.

Manufacturers on the Edison side are said to have experienced a drop of 30 to 40 per cent in receipts during the period when films were at the low price which has now been abandoned. All the time their rivals were selling at a higher figure.

G. F. Bauerdorf, of Williamson, Dressler & Co., Ltd., is back in New York after his six months trip to Europe.

There is trouble about the pictures of the Gans-Nelson Prize Fight. In Nebraska a practically dead law has been resurrected and put into force by which children are excluded from entertainments where films of this class are shown. It is said this law would apply also to films of murder, fights, etc.

There is said to be a "fake" of the fight picture in use which has its humorous side—the wealthy patrons of the ring side being represented by small boys, while Gan's part is taken by a long haired young man without the faintest resemblance to him.

S. Lubin has built a palatial picture theatre at Market Street, Philadelphia. The entire floor of the auditorium is laid with Italian mosaic tiling and there will be 1,000 opera chairs. The admission will be 10 cents and the entertainment—vaudeville as well as pictures—will be running the whole twelve hours, six days a week.

The bad effect of certain classes of shows on the minds of children is again claiming the attention of the police authorities.

GAUMONT ELGE Film Leaders.

PUT PA AMONGST THE GIRLS.

A Great Hit. Secure Now.

Pa and Ma at the Seaside—Pa meets Girlie—and is introduced to Gertie—Cissie turns up—Hello! Daisy—a trip on the water—a carriage drive—Pa and the girls go Bathing—Unfortunately Ma turns up—Pa and Ma.

No. 714 Length 525 feet. Price £8 15 0 net.

CONVICT AND THE DOVE.

A fine pourtrayal

of that well-known dramatic incident of the convict who had a pet dove. After a series of incidents the warder kills the dove. The convict smashes in the head of the warder, and is afterwards shot.

No. 701. Length 180 ft. Price £3 0 0 net.

DOG'S REVENGE.

"KNOWING BRUTUS."

A Great Draw.

The porter steals Brutus—sensational and exciting incidents—a narrow escapage—back again—the revenge.

No. 2049. Length 315 ft. Price £5 5 0 net.

POLITICAL CRAZE.

Bangful of Comedy.

Preparing the speech—the callers—falling asleep—gratified—Eggman and his wife—the servant—wife and politics.

No. 2078. Length 393 ft. Price £6 11 0 net.

JANE SHORE.

A gorgeous portrayal of that well-known and popular drama. Brilliant and imposing scenes. Fully comprehensive and of excellent photographic quality.

THE WHOLE DRAMA REPRESENTED ON A MAGNIFICENT SCALE.

No. 711. Length 695 ft. Price £11 11 8 net.

APPRENTICE'S SMOCK.

A Rollicking Comic.

Tom engaged as a builder's apprentice—no smock—the smock bought—hilarious and side-splitting scenes—the smock on fire—end of the smock.

No. 2067. Length, 408 ft. Price, £6 16 0 net.

ON THE BENCH.

Farcical and Mirthful.

An uninteresting case—Divorce case—Breach of Promise—a heated discussion—40 winks.

No. 2060. Length 204 feet. Price £3 8 0 net.

SEXTON'S SLEEPWALK.

An interesting, novel subject.

The sexton retires—walking in his sleep—performs his daily duty—rings the church bell—the awakened villagers searching for the alarm—the sexton and the villagers.

No. 2016. Length 498 ft. Price £8 6 0 net.

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A Magnificent Production including all the Royal Functions.

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Scene 1.—A tramway ride through Bombay. Showing wonderful, quaint, and interesting native quarters, concluding with a very fine view of Bombay's principal Railway terminus. Length, **158**ft. No. **665.**

Scene 2.—Scenes in a small Creek in Bombay. Here natives are to be seen busily unloading and loading from a quaint craft. Length, **192** ft. No. **664.**

Scene 3.—Washing clothes round a large well situated in one of the principal thoroughfares of Bombay. Length, **70** ft. No. **662.**

Scene 4.—A native funeral procession. A solemn and impressive ceremony. Length, **105** ft. No. **661.**

Scene 5.—Some picturesque scenery on the Elephanta Island, Bombay, noted for its famous caves. Length, **107** ft. No. **663.**

BENARES, from the Ganges.—A very fine picture showing the wonderful bathing ghats, and a constant stream of natives, going to and from these ghats. Length, **174** ft. No. **684.**

Scene 7.—Life and interesting scenes within Benares. Amongst the most striking pictures secured are the Golden Temple, the Monkey Temple, the Well of Knowledge, the Boot making Industry, Native Street Barber, and a striking picture of an old Fakir doing Penance. Length, **298** ft. No. **683.**

Scene 8.—A very fine picture of a trip up the Hooghly. Length, **182** ft. No. **698.**

Scene 9.—The Viceroy leaving Calcutta. A fine picture of the viceroy and other officials of the Government, leaving Calcutta on their way to Simla, the seat of government during hot weather. This picture was secured in the principal street of Calcutta, known as Old Court House Street. Length, **65** ft. No. **685.**

Scene 10.—**Darjeeling.** Life and mannerisms of this wonderful Hill Tribe Race. Darjeeling is situated in the Himalaya Mountains at an altitude of 8,000 feet above sea level. Length, **875** ft. No. **660.**

Scene 11.—The following three sections are very good pictures of that animal which generally takes the place of the the Horse out there, the Bullock This picture we secured while the animals were refreshing themselves, and another on the sea-coast. Concluding picture of this subject, is a race with a small specie of Bullock, forming a very exciting and quaint picture. Length, **155** ft. Nos. **688-702-703.**

Scene 12.—**MADRAS. This subject is teeming with interest throughout.** Length, **168** ft. No. **687.**

Scene 13.—**CEYLON.** Railway ride through Ceylon. Country traversed is between Newara Eliya and Kandy to Colombo, travelling through Tea Plantations. Length, **320** ft. No. **689.**

Scene 14.—Irrigation in Ceylon. Striking picture showing the manner in which the native draws water from a well. Length, **42** ft. No. **704.**

Scene 15.—Panorama of Mount Lavinia. Length, **72** ft. No. **705.**

Scene 16.—**Arrival** of a P. & O. Liner into Colombo Harbour. This particular ship is the S.S. Mongola. Length **115** ft. No. **701.**

Scene 17.—Coaling at Port Said. Short section has been secured of this, showing the manner in which big liners take coal. Length, **92** ft. No. **690.**

Telegrams—**Chronophone, London.** Telephone—**2430 Gerrard.**

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THE CHIEFTAIN'S REVENGE.

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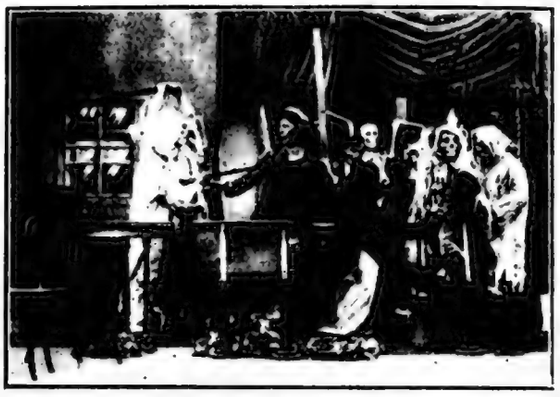
During the absence of Hector, a Scottish chief, his arch enemy Hamish descends upon his castle, kills his wife and servants, fires the house and abducts the daughter. Hector returns, gathers his clan who rescue the daughter and kill Hamish and his band.

ANOTHER SURE HIT.

Length 415 ft. Code "Chiefrev."



The Mourners, or a Clever Undertaking.

Copyright, 1908, by The Vitagraph Company of America.

Two Hobos, cold, thirsty and broke, scheme upon an undertaker for some whisky. He is taken to a house to take charge of an imaginary corpse. After being thrown out he starts for his office, finds the two bums sleeping off their jag. Hires some men to remove the tramps to his establishment where they are put in coffins. When the men awake they are scared almost to death by ghosts who jump up from all sides.

Length 485 ft. Code "Mourn."

THE WISHBONE

Copyright, 1908, by The Vitagraph Company of America.

A tramp falls asleep, an old woman asks for something to eat. He gives her his last bite and receives a lucky wishbone. Every wish is gratified instantly. After several strange experiences he wakes up to find it but a dream.

Length 470 feet. Code "Wishbo."

STRICKEN BLIND, or To Forgive is Divine.

Copyright, 1908, by the Vitagraph Company of America.

Two Senoritas, Angela and Margaret, both love Juan, a handsome young Spaniard. He loves Margaret, shows every attention, which so angers Angela that she plots to blind her rival. She succeeds. Tries to win Juan's love but he remains true to Margaret. At the wedding celebration Angela confesses to the foul deed and is forgiven by Margaret whose sight is suddenly and mysteriously restored.

Length 426 feet. Code "Strickbli."

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New Films and their Makers.

Wrench Film Co.

Mr. Herbert Wrench is to be congratulated on his first productions, and the fact that he will keep up the continuity of good things for which the name is famous in the lantern world. The experience gained at the Warwick Co. now plays him in good stead, and we shall carefully watch for the subjects he is now "shelving" for future sales.

THE LIFE OF A CHICK is a story we suggested two years ago after seeing the incubator at work in Regent Street, but the story, as told by this latest film, shows nature's method of reproducing species in a remarkable manner, followed by modern methods, and later developments at different stages of existence until we get some close focus work of unusual value. The quality is good throughout; the items of the 310 feet carefully chosen, and the whole subject one which reflects nothing but credit on the manufacturers.

Nordisk Films Co

The feature film issued by this firm, which we describe elsewhere, is not their only issue for the week. They have a comic subject of the knockabout order in AT THE MUSIC HALL. The place of entertainment illustrated is evidently frequented by a high-spirited type of young man and the interruptions for which these spirits are responsible provide some very humorous situations.

THE DAUGHTER OF THE ALCHEMIST is another Nordisk film, of the dramatic order. The old alchemist is searching for the secret of the transmutation of metals, and bending over his melting pot, at last believes he has solved the problem and goes off to his daughter with the good tidings. The latter is with her future husband, who has just placed a golden ring on her finger. Her father asks her to bring him something from the laboratory and while there she accidentally drops her ring into the pot, saying nothing about it, for fear of the old man's anger. The natural result is that the father, finding the lump of gold in the pot, jumps to the conclusion that he has really solved the problem and made it artificially. Full of joy he goes off to the king with the gold, and the latter, expressing a desire to witness the experiment, goes back with him to the laboratory. Naturally the old man's efforts this time have no result and the king, believing him to be an imposter, has him arrested. The daughter pleads for her father and secures his release on condition that she remains an inmate of the king's castle, but the condition proves too severe and she ends her life with a dagger.

Vitagraph Company of America

The Vitagraph Co. are responsible for four films this week. Of these, THE CHIEFTAIN'S REVENGE is laid in the Scottish Highlands in the 15th century. The first scene shows a conflict in the mountains between two rival clans, which ends in the daughter of the chieftain of one of the conflicting parties being carried off, while her mother is killed. In the next scene, the Chieftain himself appears, learns of his daughter's fate from a dying clansman and starts out in pursuit. In the castle of the enemy the captive girl is being pestered with the attentions of her enemy, when her father breaks in at the window and the two men draw swords and fight. Their respective followers also make their appearance and a battle royal ends in the right cause triumphing.

THE WISHBONE is another Vitagraph film. A tramp is observed sitting behind a tree eating. An old woman approaches him and asks for something to eat. The hobo gives her his last slice of bread. The old woman blesses him, giving him a large wishbone and saying, "While you possess this wishbone every wish you make will come true." Passing down the street, the tramp comes to a restaurant, where people are seen inside eating. He rubs his stomach, looks hungrily towards the window, remembers the wishbone, and wishes he were inside, eating. Instantly his wish is granted. The waiter brings all manner of good things, including wine and cigars. He has no money to pay, and is dragged out by a policeman. On the street a swell victoria with a young lady and gentleman drives past. The tramp rubs the wishbone and wishes he were in the gentleman's place. Immediately he is seated in the carriage, while the officer gazes dumbfounded. The gentleman whose place he has usurped makes a vicious lunge at the hobo, but before the blow is delivered the tramp has mysteriously disappeared. Further along the street he comes upon an automobile into which an intoxicated clubman is being helped. The wishbone again favours the tramp, and he is driven home, where the man's wife belabors him with an umbrella and drags him indoors. Here he sees enough to scare him almost to death, and, terror-striken, rushes wildly out of the house. Later he wishes he were a king. He is immediately transformed to one, surrounded by courtiers and attendants, who pay tribute. An anarchist creeps stealthily up behind, throws a bomb which explodes and the tramp flies up into the air. He falls down, sits up, dodges an imaginary foe, and looks around for the wishbone, but finds only a slice of bread, then sighs gratefully and leans back to doze again.

IN STRICKEN BLIND a dance and fete is in progress. Two senoritas are in love with Juan, a handsome young Spaniard. He loves the blonde, dances with her and gives her a betrothal ring. The brunette has observed this and is insanely jealous. She draws the attention of an old hag to the couple and they talk confidentially. Outside Mar-

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Chieftain's Revenge	415	,,
The Mourners	485	,,
The Wishbone	470	,,
Stricken Blind	426	,,
Twixt Love and Duty	620	,,
John's New Suit	510	,,
The Guilty Conscience	400	,,
Give Me a Stepladder	185	,,

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Bear Hunt in Russia	689	,,
On Roller Skates	246	,,
The Orphan	492	,,
Bankrupt	328	,,
Happy Bob Boxing	262	,,

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Inauguration of a Statue	373	,,
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Heroic Forgiveness	308	,,
Gendarme's Tribulation	508	,,
Happy Recollections	491	,,
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Electrical Photographer	351	,,
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The Man in Overalls	6[illegible]	
The Island of St. Kilda	6[illegible]	
My Wife's Dog	375	
The Squawman's Daughter ...	1[illegible]	
Still Worthy of the Name	52[illegible]	
The Holy Fire	6[illegible]	

Hepworth.
17, Cecil Court, W.C.

The Unlucky Thief	2[illegible]	
The Pets' Tea Party	2[illegible]	
A Thoughtless Beauty	4[illegible]	
Photographer's Flirtation	3[illegible]	
Prospecting for Gold	6[illegible]	
Marrying under Difficulties ...	4[illegible]	
A Ticket for Two	6[illegible]	
The Man and The Latchkey ..	2[illegible]	

Pathé Frères.
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The Bostock Arena and Jungle—New York		
London—Paris		
The Miller, his Son and his Donkey ...	11[illegible]	
A Nobleman's Pleasure	50[illegible]	
Mary Stuart	8[illegible]	,,
A Tragic Corso	2[illegible]	
The Bee and the Rose	[illegible]	
French Military Airships	5[illegible]	
Universal Flirt	6[illegible]	
New Means of Ascending Mont Blanc	[illegible]	
A Strong Tenor...	3[illegible]	
The Little Magician	6[illegible]	

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Step-father's Jealously	4[illegible]	
Two Brothers ofthe G.A.R. ...	6[illegible]	
Invisible Button	2[illegible]	
Tottenham v. Wolves	20[illegible]	
Only a Dart	3[illegible]	
Magnetic Eye	[illegible]	

Urban-Eclipse.
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Sunny Madeira, part 1	4[illegible]	
Wicker Chair Industry Funchal ...	1[illegible]	,,
Over Stubiathal Railway by Moonlight	[illegible]	
Lake of Garda, Italy	[illegible]	
Bear Pits of Berne	[illegible]	
Closed on Sundays	[illegible]	
Territorials on Salisbury Plain—		
Infantry	5[illegible]	,,
Cavalry and Artillery	[illegible]	
Extracting Poison from Puff Adder ...	1[illegible]	
Python and Rabbits	[illegible]	
Motor Boat Race from Paris to the Sea	[illegible]	
Lake Maggiore	2[illegible]	
Funny Guests	[illegible]	
When the Cat's Away	[illegible]	
The Baronet Cowboy	[illegible]	

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garet's home, the old hag looks about cautiously, quickly pours a liquid into a large water bottle and departs. Margaret comes out, pours some of the water into an earthen basin and washes her face and hands. She stops suddenly, drops the towel and staggers back blind. When Juan calls, she tries to give back her ring. He refuses vehemently and swears fidelity. On the way to his home Juan meets Angela, who tries to captivate him, but her endeavours are quickly repulsed. The next scene shows the street procession coming along the country road. The peasants dance and sing behind. The procession stops at a wine shop, Angela rushes in, falls on her hands and confesses. All are excited, except Margaret. She crosses herself, walks over to her rival, raises her and kisses her in token of forgivensss. As she does so her blindness vanishes, and amid great rejoicing, she rushes into Juan's arms.

THE MOURNERS, or A CLEVER UNDERTAKING, is another new film by the Vitagraph Company of America. Two shabbily dressed young fellows are standing in front of a saloon, gazing longingly at the display inside. Both are cold and thirsty and broke as well. With no visible means of securing the much needed drink, they walk away and stop in front of an undertaking establishment. An idea suddenly strikes them. They take out their handkerchiefs and weep; the proprietor comes out, offers his sympathy and leads the two inside, where they again give way to their grief. One rises, staggers and faints; his companion calls frantically for stimulants. The undertaker produces a bottle of whiskey; a stiff pull soon revives the imposter and then his partner has his turn. When both have been temporarily satisfied, they take the undertaker and start for the house, having first made sure that the bottle is taken along. Several fainting spells on the way empty the bottle They remain on the outside while the undertaker is sent in the house to arrange for the coming funeral. The deceived man is ushered into the parlour by the maid. A stout lady enters and is shown sample photographs of coffins, etc, the undertaker incidentally stating that he has come to take charge of the corpse. The bewildered woman faints and her husband rushes in and kicks the deluded undertaker out of the house. He picks himself up on the sidewalk and limps away. On the way to his office, he comes upon the two fakirs sleeping soundly with the empty bottle beside them. He is angry at being imposed upon in this manner and hits upon a plan for revenge. Hailing some passing workmen, he hires them to carry the two drunks to his establishment. Here each one is put into a coffin while the helpers dress themselves in white shrouds and stand about for the awakening. Presently the two men stir, open their eyes and rise to a sitting posture. Ghosts rise up on all sides. They look at each other in amazement and in terror, tumble out of the coffins and dash madly out.

WILLIAMSON, DRESSLER & Co.

The film issued by this firm for the current week is a clever story of Anglo-Indian life of their own manufacture, entitled THE AYAH'S REVENGE. The opening scene is a capital representation of a bedroom in which an English officer's two children have been left in charge of a black nurse or ayah. The latter is annoyed by the playfulness of one of the children and strikes him viciously, with the result that his mother orders her out of the house. A little later the father takes an affectionate leave of his children and goes off to duty and his wife prepares for a ball. In her absence the ayah returns with a male accomplice and takes the baby from its cot. The elder child—a boy—is awakened by the noise and seeks to stop the two, but is felled to the ground by a blow from the man. The disappearance of the baby is soon discovered by another servant, who rushes off to the ball room and forcing her way through the dancers, tells her mistress of what has happened. The distracted mother at once rushes to her home, learns that the discharged servant and her companion have been seen riding in a certain direction, and still in her ball dress, rushes out and runs along the road in the moonlight until she meets a horseman, who is persuaded to lend her his horse. On this she gallops away and at last reaches the hut where she expects to find her child. She carefully creeps up to the door, peeps in and sees the ayah and her companion with the child. She quickly presents a pistol at them and securing the child, backs out, ordering them to follow. They do so, and on the steps of the house she shoots them both and gallops homewards with the child, which she reaches just as the officer, coming home from duty, has discovered his loss, and an affecting scene brings a strikingly staged film to an appropriate conclusion.

URBAN ECLIPSE-RADIOS

The films from the Charles Urban Trading Co. this week are all, with the exception of one comedy number, travel and industrial series, and as specimens of photography will rank very high indeed. The series of views in "Sunny Madeira" are continued, a very interesting subject detailing the Wicker Chair Industry, which is peculiar to the island, from which the whole world draws its supplies of wicker easy chairs and couches, steamer and house chairs, garden lounges and verandah seats. All patterns and shapes are produced in Funchal, and the Urban operator has been enabled to secure a remarkably complete picture which concludes with views of the finished articles being loaded on to boats for transhipment to the steamer.

For sheer beauty of subject perhaps the pick of these pictures is that illustrating a trip OVER THE STUBENTHAL RAILWAY BY MOONLIGHT. This opens with a panorama from the train with great heights rising on either hand. A close panorama is afforded of the Dolomites and earth Pyramids, and the film concludes with a remarkable picture secured from the mountain rack railway, some remarkable panoramic effects being observed as the car attains a great height and then descends again.

Another subject takes us on to the Lake of Garda, Italy, a steamboat panorama of which is a worthy companion to that of Lake Maggiore, already described in these columns. There are some 20,000 lemon trees growing on the banks of the lake and the scenery is remarkable for the luxuriance of its vegetation, the island castle ruins and the numerous

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picturesque towns and villages on the bank. A panorama of the lovely Island of Garda concludes the subject.

THE BEAR PITS OF BERNE, SWITZERLAND, form the subject of another film. The bears greatly enjoy the semi-freedom which they enjoy, and the cold bath is greatly appreciated. A plentiful supply of buns is provided and some interesting glimpses are given of the animals climbing on a specially provided pine tree.

CLOSED ON SUNDAY illustrates the comic experiences of a family who came to town to spend Sunday, and find to their dismay that, by municipal order, every shop, hotel and restaurant is closed; even the sherbet-sellers in the park, the cabmen and the policemen take a day's rest, and the visitors everywhere are refused accommodation. At last they seek refuge by the river-side, but here they attract the attention of a gang of roughs—who are not taking a holiday—and stripped of their belongings sadly return to their home.

PATHÉ FRÈRES

THE MILLER, HIS SON AND HIS DONKEY, is a pictorial version of La Fontaine's Fable, issued by Pathés this week. A miller and his son, on the way to the fair where they intend selling their donkey, carry the poor animal in order that he should be better looking and easier to sell. The passers-by laugh at them, and the miller, somewhat abashed, causes his son to ride on the donkey's back, while he walks behind. Passers-by cry "Get down you young fellow and let the old man ride." In order to satisfy them the miller makes his son dismount and he rides in his place. Three maidens laugh at them in their turn; they have never seen an old man riding thus like a bishop, while the poor young fellow comes hobbling behind. Both then ride on the donkey's back, and rather too late the old miller comes to the wise conclusion that in future he will do what he thinks best, without trying to please everybody.

A NOBLEMAN'S PLEASURE is the story of the fickle wife of a countryman who is easily induced to go to the castle of a nobleman, who has become enamoured of her. She is followed by her husband, but the latter is discovered and thrust in a cell. Seeing the straits to which she has reduced him, the wife repents and releases him, but cannot escape punishment for her foolishness.

MARY STUART is a historical drama in which the principal incidents of the life of the ill-fated Scots queen are well presented. The many dramatic opportunities presented by the well-known story present Pathés with an opportunity for elaborate staging and costuming of which they make the most.

Pathés also issue a trick scene, THE BEE AND THE ROSE, described as follows:—The bee queen in her wanderings meets the queen of the roses in a flower-bed and kisses the living flower. Suddenly the latter returns to her former state, the bee drinks its perfume and falls asleep. A spider, seeing its opportunity, wraps the bee into its cobweb; but she is released by a swarm of bees coming to her rescue, and the film ends with a delightful ballet, composed of bees and roses.

R. W. Paul.

When we knew that Mr. Smith was returning to his old firm we anticipated developments and an important resurrection. Mr. Paul—if we may be allowed to say so, one of the original band of makers and one of the most conscientious of our moving picture fraternity—is a busy man. He has many scientific irons in the fire. Now, after six weeks' well earned rest and with his clever right hand to assist we anticipate quite a store of good things from the firm.

This expectation was realized last week for his productions were very much in evidence at the Alhambra. Mr. Jury knows good things when they are offered, and he certainly was wise in securing the smart topicals from Mr. Smith's camera. One was the football match which was faithfully recorded with an additional length showing the *Star* being produced and copies being sold on the football field, and put on at the Alhambra the same night. The other was a clever piece of work showing the wreck of the barque "Amazon" on the South Wales coast.

It was interesting to learn how this was filmed. Mr. Paul and Mr. Smith were at Euston saying "good-bye" to a representative just off to Dublin by the 10.15 from Euston. They saw a notice in the night *Star* of the wreck. Mr. Paul: "I think it is worth while running down:" and Mr. Smith at once replied: "Yes, I will go back in the car to Southgate," and away he rushed to get his camera, tripod, and paraphernalia, and got back to Paddington in time to catch the one a.m. train, which arrived at 6.30 in the morning. At seven he had "taken" what was left of the barque with the seas dashing madly over her. Determined to get all there was worth taking he photo'ed the three sailors, Lockwood, Nolan, and Wickenberg (a Swede), that were rescued, and after a lot of trouble fixed his camera up in the room where Sullivan, the injured sailor who was the last to leave the wreck, was in bed. He also pictured Russell, the man who rescued Sullivan, who was also lying in bed at Morphia Cottage. Then back again to the wreck to get a picture of the "Amazon" lying on the sands at low tide, and jumping into a cab, Mr. Smith dashed to the station in time to catch the four o'clock train, in order that Londoners might witness the pictures almost as soon as they read the news.

Such energy speaks well for the future, and this combined with the fact that the factory and studios at Southgate have been overhauled, new plant laid down of the very latest pattern, and many innovations of a startling character have been made, betokens activity of quite a startling nature. We shall expect to be able to announce some remarkable pictures from the firm in the near future.

Many will consider the subject which Mr. Paul markets this week—

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WHALING ON THE IRISH COAST—to be the best of current films, and there is not the slightest doubt that it will take a good deal of beating both as regards photography and interest. It opens with a breezy picture on board one of the whalers, the view showing the bows of the vessel, with the harpoon gun in position, rising in the heavy swell. Presently a whale is sighted spouting in the distance—a good scene—and a man at once takes charge of the gun and swings it round continually so as to cover the whale in its course, at the same time indicating with his other hand to the helmsman the course which he is to steer. Speed is put on and the vessel rapidly approaches the unsuspicious whale, until the range is short enough for a shot. The gun is discharged and the whale struck, but in this case instead of the charge exploding in the animal's body it passed right through it and a second shot was necessary—in this case having the desired result. A good view is given of the monster as it is lashed to the ship's side and towed to shore and following came interesting glimpse of the further processes, the removal of the blubber, which is carried to a melting house, the extraction of the jaw bones—24 feet long and the cleaning of the valuable whalebone. An amusing conclusion shows the Irish and Norwegians employed in the trade indulging in great sports and dances together. Every showman should make a point of inspecting the film which deserves to rank as a headliner on any bill.

Hepwix HEPWORTH MANUFACTURING Co Hepwix

To Messrs. Hepworth's ingenuity in devising new ideas for "animal films" there is, apparently, no end. We have another successful subject of this class this week. In this case a number of children decide to give a party for the benefit of their playmates. The animals are made to write their own invitations, which are despatched by one of their number—a dog. The dog takes the message to another house, where there are a number of children who keep pets. The reply is written accepting the invitation, and sent back by the same messenger. The festive day arriving, the children dress up their dog, horse, etc., and proceed to the host's house, where the animals are made to sit up at a table, where they all partake of a good meal, the children waiting upon them with evident delight. The animals comport themselves at the table with a marked dignity which speaks well for their training, and this novel study should find a place in many programmes. THE PET'S TEA PARTY is the title.

———

Hepworth's also issue a comic with the title THE UNLUCKY THIEF, in which an unfortunate becomes the victim of a series of ingenuously arranged "accidents." In the first scene a man carrying a ladder and a pail offers to clean the windows of a house. Getting the job he is given water, and mounts the ladder to start cleaning. As soon as he see the coast clear, he jumps in at the window and emerges from the back of the house with a quantity of light articles, mostly jewellery. Placing them in his pocket one after another, he hears a noise, and fancying that someone is coming out he looks for a place of concealment. As he is on a parapet level with the first floor there is very little choice, but he chuckles as he spies the dust-bin. Removing the lid he quickly jumps in and hides himself. A moment after, the mistress of the house comes out with a shovel of dust and starts to remove the dust-bin lid. She at once sees the man and with ready wit clamps down the lid again heavily, and firmly secures it with rope. Putting on her hat, she then goes for aid. Another misfortune now occurs to the captured thief. A couple of dustmen, on their rounds, happen to come for this particular bin, and raising it up, rest it on the rail for a moment. One of them goes to take it on his back when it topples over with a crash. They see the bin all bent, and picking it up, throw it in the cart as it is. The woman, returning to the house with a couple of policemen, is disappointed to find her capture gone, box and all. The officers easily see the reason and all three go in search of their prey, who is having a very rough time. The cart is emptied down a shoot by the riverside and toppled into a barge. One of the navvies lifts up the bin with surprise and places it beside his comrade on the boat edge. Before he has time to hold it the thing has tumbled into the water and floats away down the river. The officers arrive on the scene, only to see the object of their desires going away from them, but hastily walk down the bank after it and seize it as it is washed ashore by the incoming tide and undoing the rope, they drag forth the dilapidated villain, who is made to disgorge his ill-gotten gains as a culminating piece of ill-luck.

EDISON

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IN WHEN RUBEN COMES TO TOWN we are introduced to Farmer Green on the occasion of his leaving home for a holiday. His good wife before saying "good-bye" gives him good advice on the necessity of taking care of himself. Having arrived he sets out to find a lodging and succeeds in getting someone "to take him in." The landlord's is nice, but his anxiety for payment in advance is evidently brought about by past experience, however, our weary friend now seeks to woo the goddess of sleep, but he reckons without the other boarders so has to put a fight with an intruder ere he gets to sleep. He is not allowed to enjoy this trip to the land of dreams for other worries attack him and our hero is obliged to take cover in an old trunk. After getting nicely off again he is awakened by another terror—burglars—and the expression of his pleasure at seeing his clothes overhauled and his watch and wallet appropriated cause him to curl up in his shell. Not content with money and valuables the burglars unknowingly, lock the poor farmer in the trunk and move off with it. The trunk getting heavy a halt is called, but the motion has evidently set poor Ruben dreaming and the trunk sets off on its own account. We are treated to many experiences until the burglars discover the trunk and fall over the spoil and upon opening the box to take the contents, our farmer friend is taken for a ghost. In the confusion the farmer escapes and is obliged to make his way homeward dressed in a barrel and after getting through a row with his better half vows "Never Again."

WALTURDAW Co. LTD.

One may usually depend upon finding several striking films at this company's headquarters in Dane Street, off Holborn, and this week provides no exception to the rule. There are three new subjects and two of these call for special notice, both for their technical excellence and for novelty of plot and treatment, TWO BROTHERS OF THE G.A.R., notwithstanding that the initials of the title have a significance too purely American should be a decided hit. It is the story of two brothers, one of whom is seen to be working industriously while the other smokes a cigarette and leisurely looks on. A sarcastic remark from the worker leads to a serious quarrel culminating in a fight, and the brothers, though separated, obstinately refuse to become reconciled. In due course they are both called upon to fight in the Civil War, and join their regiment still enemies. Three years later shows the same sitting room, with the father and mother and sister of the soldiers seated there. Suddenly the door opens and a file of soldiers enter headed by the younger brother who has used his opportunity so well as to have become an officer. After he has been greeted warmly, the elder brother staggers in covered with bandages and sinks in a chair, to start up at the salute on seeing his brother, now his official superior. Another attempt is made to reconcile the brothers but the elder obstinately refuses to shake hands. Thirty years are supposed to have elapsed before the next scene. The brothers, now whitehaired and bent old men are still unreconciled, when they one day meet by accident in the graveyard where their father and mother are buried and are at last induced to become friends—falling into each others arms. The concluding scene is undoubtedly the best of the film. The old men go to one of their homes together and after a chat over their pipes, fall asleep side by side. A very clever effect is now introduced. A pretty red tint gives an admirable effect of fire-light, and above the old men's heads on the wall appears a series of moving pictures illustrating their dreams as they go over their fights again in imagination. They wake up to drink a toast to a Stars and Stripes which adorns the wall.

———

A STEPFATHER'S JEALOUSY is an equally good subject in rather a different vein. As in the foregoing film the staging and photographic quality call for special praise and the story itself is one full of exciting incident. The villain of the piece is a man who, having married a widow with a little daughter, is jealous of the attention which his wife lavished upon her child. He decides to have it made away with, and takes his way to a public-house where he has no difficulty in picking up a man to do the job. This scene is capitally represented, two bars being shown, in one of which the stepfather is plotting with his accomplice while unknown to him the other contains a number of shady characters who watch the proceedings over the partition. Two of the

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Second-hand Films.

CROSS'S IMPERIAL PICTURES,

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BARGAIN FILMS FROM HIRE DEPT.

Subject.	Con	Ft.	Price
The Stag Hunt	worn	300	½d
Empire Day at Sheffield	good	375	½d
Sheffield Wednesday Football	good	100	½d
Davenport Brothers, comic	good	150	½d
Jim Joe and Watercart, comic	good	80	½d
The Impossible Lovers, comic	good	100	½d
Cliff Climbing, damaged		430	5/-
Saved by a Madwoman, tinted—dra.	good	450	1½d
New Niagra Falls, tinted	good	420	1½d
Our Christmas Turkeys	as new	275	2d
Father buys a lawn roller, comic	good	560	1½d
Foster Parents, dramatic	good	620	1½d
The Mill Girl, sensational, tinted	good	700	2d
The Shaugraun, dramatic, tinted	good	700	2d
The Lusitania	good	230	1½d
Policeman's Little Run	good	379	2d
Our Seaside Holiday, comic	good	330	½d
The Soap Bubble, comic	good	150	½d
Mr. Brown's Removal, comic	good	250	½d
Disturbed Picnic, comic	good	175	½d
The Lucky Horseshoe, comic	good	230	1d
Magic Picture Hanging, comic	good	100	1d
The Little Lord Mayor, comic	good	315	1½d
Curing the Blind, comic	good	140	1d
Blind Man's Bluff, comic	good	140	1d
The Champagne Harvest	good	130	1d
Fooled Burglars, comic	good	70	1d
Tommy Tinpot Hero, comic	good	435	1½d
The Enchanted Wine, trick	as new	462	1d
Go Little Cabin Boy, coloured	good	806	2½d
The Clockmaker's Secret, toned, etc.	good	806	2½d
Just in Time, dramatic	good	540	2d
Bunco steerers—sensational	good	425	½d
The ghost story—Vitagraph	good	245	½d
The skating lesson—Pathe	good	132	½d
After the wedding—comic	good	440	½d
Motor boat racing	fair	450	½d
When women rule the world—comic	good	280	½d
Betrayed—dramatic	good	480	½d
The heavenly twins—comic	good	350	½d
The bet that didn't come off	good	285	½d
White man's first smoke—Vitagph	fair	500	½d
Susan tastes the wine—Pathe, comic	good	230	½d
Table-de-hote—comic	good	260	½d
Panorama of Vigo	new	135	1d
Day in racehorse's life	new	210	½d
Tilting, Military Tournament	new	190	½d
Motor pirates—sensational	good	500	½d
Husbands beware—comic	good	255	½d
Willie's vacation—Vita., comic	good	260	½d
The sea by moonlight—toned	good	200	½d
Jim the signalman's son	good	350	½d
Logging in Canada	good	400	1d
Daughter of the regiment, sensational		740	1d
The coiner's daughter, sensational		650	1½d
Little blind girl, tinted and toned		445	1½d
Visit to the Mint, making the Nation's money	good	860	1d
Don't go to law, comic	good	200	1d
Foul play, sensational	good	875	1d
Roof gardens, comic	as new	150	1d
Housekeeper's tea-party, tinted	good	435	1d
Fox hunting	good	670	1d
The truants, comic	good	650	½d
The professor hoaxed, comic	new	212	1d
A gem of a slavey, comic	good	500	½d
Captured by Brigands, sensational tinted	good	910	½d
Anothers crime, tinted, sensational		540	½d
Paris students, tinted and toned	good	577	1d
Boat Race, 1908	new	187	1d
Accidents will happen, comic	good	440	1d
Jealousy and madness, tinted and toned		595	1½d
The mechanical statue, comic	good	450	1d
His first camera, comic	good	265	½d
The bad man of the west	fair	660	½d
How can I escape, comic	good	290	1d
The absent-minded professor, comic		490	1d
Pressing letter	good	396	1½d
Blacksmith's daughter, tinted	good	700	1d
The stolen purse, comic	good	340	1d
Cabby's dream, tinted and toned, comic		320	1½d
Pigeon Farm at California	good	170	1d
Spot the dog thief	good	435	½d
Orphan Bull Pups	good	175	½d
The fatal locket, tinted	good	630	1d
The female highwayman	good	910	1½d
The Indian's revenge	worn	795	1d
Music hath charms	good	350	1d
Married for millions	good	725	1d
Nursery Rhymes, comic	good	500	½d
The Cheap Continental Holiday, comic		740	½d
For love of Lucy, comic	good	445	1d
Horse of another colour	good	425	½d
Farm colony	new	500	1d
Smuggler's Wife, dramatic	good	320	1d
Liquid electricity	worn	470	½d
Skating Competition, National	good	192	½d
Making time fly, comic	good	300	1d
Foxy hoboes	good	290	1 1 4 2
The golden beetle, coloured	good	165	3 2 1 3
Tommy and the glue pot	good	470	1 1 19 2
Baby's misfortunes, comic	as new	355	2 2 19 2
Jones's Birthday, comic	as new	245	2 2 0 10
The pied piper of Hamelin	as new	775	2 6 9 2
The vacuum cleaner	as new	355	2 2 19 2
When women rule the world	good	280	1 1 3 4
The fairy godmother	as new	140	1½ 17 6
Hop o'my thumb, tinted and toned		840	2 7 0 0
Hue and cry, tinted, sensational		580	1 2 8 4
Visit to the Zoo, tinted and toned		400	1½ 2 10 0
The moonlight dream, tinted, comic		430	1½ 2 13 9
Workhouse Granny	as new	310	1½ 1 18 9
The legend of St. Nicholas	good	439	1½ 2 14 11
Between two fires, comic	as new	264	2 2 4 0
The fan in Japan, industrial	good	396	2 3 6 0
Frog fishing, coloured	good	200	1½ 1 5 0
The miner's daughter	good	600	2 5 0 0
The misadventures of Brown	good	670	1½ 4 3 9
Trapped by Pinkertons sensational		760	1 3 3 4
A jealous woman	good	260	1½ 1 12 6
Hove fire, tinted	good	300	1½ 1 17 6
The Olympic games	good	525	1 2 3 9
The King opening Parliament, 1908		170	1½ 1 0 0
The Armenian's trunk, comic	good	340	1 2 2 6
Saved from the workhouse	as new	240	1½ 1 10 0
The tell-tale telephone, comic	as new	250	1½ 1 11 3
Husband wanted, comic	good	300	1½ 2 8 9
Humours of a river picnic, comic	new	380	1½ 2 7 6
A woman's sacrifice, tinted, dramatic		340	1½ 2 2 6
The artful dodger, comic	good	345	1 1 8 9
May and December, comic	new	245	1½ 1 10 8
Where there's a will there's a way Sensational elopement	good	670	1½ 4 3 9
The old old tale, facial comic	new	110	1 9 2
When the stormy winds do blow comic	good	345	1½ 2 3 2
Football Cup Final, 1908	new	335	1 2 5 0
A child's hate, tinted & toned	good	379	2 3 3 2
The hero, tinted	as new	250	2 2 1 8
Spanish views on postcards, tinted and toned	good	460	2 3 16 8
New Magic, coloured	as new	82	2½ 17 1
Troublesome boots	good	410	1½ 2 11 3
Roller skate craze	good	275	1½ 1 14 4½
Life on a reformatory ship	good	600	1½ 3 15 0
Curfew shall not ring to-night, tinted and toned	good	730	2 6 1 8
The adventuress	good	906	2 7 11 0
The bellringer's daughter, tinted, &c.		775	2 6 9 2
The drunken mattress	good	715	1½ 4 9 4½
The cripple comes a cropper, comic		335	1½ 2 8 11
Brittany, it's people & customs good		385	1½ 2 8 1½
Drink and repentance, temperance story	good	570	2 4 15 0
When the devil drives, partly tinted		390	2½ 4 1 3
Looking for lodgings	good	230	1½ 1 8 9
The fatal hand, sensational	good	435	1 1 16 3
Story of a stray dog	good	550	1 2 5 10
Wild goose chase, comic	good	180	1 15 0
Sheep shearing	good	235	1½ 1 9 4
Catch the kid, comic	good	265	1½ 1 13 2
Cast up by the sea	good	435	1½ 2 14 5
Rogue's redemption	good	425	1½ 2 13 2
Returning good for evil	as new	385	2 3 4 2
The irresistible piano	good	435	1½ 2 10 8
The stepmother	good	600	1½ 3 15 0
Nobody works like father	good	690	1½ 4 6 3
Life on H.M.S. Swiftsure (With the fleet)	good	500	1½ 3 2 6
Working man's Xmas, tinted and toned	good	880	2 7 6 8
The fountain of eternal youth, tntd. and toned	as new	800	2 6 13 4
Bluebeard, tinted and toned	good	760	2 6 6 8
Creusot's steel works, tinted and coloured	good	525	2 4 7 6
The druids, sensational	new	310	1 1 5 10
The Wreck of the Mary Jane	good	500	1 2 1 8
Dr. Dippy's Patients, comic	good	710	1½ 5 8 9
The Persevering Lover, comic	good	925	1 3 17 0
The Governors Invitation	good	625	1 2 12 0
Robbers Sweetheart, tinted & toned		755	2 6 5 10
The Armchair, comic	good	560	1½ 3 11 0
Sandwich Man, comic	good	540	1½ 3 7 6
Friend in Need	good	725	1 3 0 0
Uncle's clock, comic	good	355	1½ 2 4 6
Interrupted outing, comic	good	347	1½ 2 3 6
The hand of fate	good	525	1 2 3 6
By the hand of the enemy, sensational tinted		660	2 5 10 0
The Haunted Hotel, comic	good	500	2 4 3 4
Sanfransisco	as new	570	½ 1 4 0
Black beauty	good	450	1½ 2 16 3
Santa Claus revenge	good	353	1½ 2 4 0
Falsely accused	good	555	1½ 3 9 0
Derby 1908	new	270	1 1 2 6
Unfortunate start, comic	good	410	1½ 2 10 0
Brigand's Daughter, tinted	good	805	1 3 7 6
Nurses voyage	good	335	1½ 2 1 10
Life in a flat, comic	good	625	1½ 3 17 6
Ju-Jitsu	good	450	1½ 2 16 3
The Spy	worn	485	½ 1 0 3
Life of a Song, comic	good	260	1½ 1 12 3
Panorama of Lisbon	new	330	1½ 2 1 6
Quit ye like men	new	350	1½ 2 3 9
Jail Birds	good	600	1 2 10 6
The foundling, dramatic	good	830	1 3 6 6
Lord Mayor's Show	new	245	1 1 1 0
Tour through Pompei	new	220	1½ 1 7 6
Santos Dumont hydroplane	new	185	½ 1 5 0
Carlo steals the sausages	good	305	1½ 1 18 3
A wet day, comic	good	275	1½ 1 14 6
Cape to Cairo	good	495	1 2 1 3
Good for Evil, dramatic	good	695	1½ 4 7 6
Farrier's daughter, dramatic	good	765	1½ 4 15 0
Buying a Motor, comic	good	700	1½ 4 7 6
Soldier's Wedding, dramatic	good	675	2 5 10 0
Little Jim	good	190	1½ 1 4 0
Cup Final, 1908	as new	360	1 1 10 0
May and December, comic	as new	245	1½ 1 10 6
Four year old heroine	good	450	1½ 2 16 3
Runaway Match	good	290	1½ 1 18 9
Overdose of love potion, comic	good	300	1½ 1 17 6
Dumb sagacity	good	450	1½ 2 16 0
The clarionette, comic	good	110	1½ 13 9
Military push ball	worn	150	½ 6 3
Her first cake, comic	good	300	1½ 1 17 6
Useful umbrella, comic	good	400	1½ 2 10 0
Monte Carlo	good	145	1 12 0
Little Nell and Burglar Bill	good	150	1 12 6
Funeral of Campbell Bannerman	new	278	1 1 3 0
Gipsies warning	good	285	2 2 7 0
The rival's necklace, tinted & toned		625	2 5 4 0
On foreign service, sensational	good	605	1½ 3 15 6
Captain's wives, comic	good	590	2 4 1 0
Shortsighted Jane, comic	good	205	1½ 1 5 6

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Dieppe Circuit, 1907—Pathe	857	5 16	0
Villain Still Pursues Her	800	8 6	8
Foul Play	875	9 3	0
The Athletic American Girls	400	3 6	8
The cheekiest man on earth	275	2 5	0
Baby Competition	412	3 17	0
Bewitching Woman, tinted	595	5 18	6
Billy's on Fire	280	2 12	6
Black Witch, colored	330	4 7	0
Blue Beard, colored	740	8 11	0
Boar Hunt	676	6 7	0
Christmas Eve Night, colored	725	8 10	0
Drunkard in Spite of All	445	4 3	6
Britton's Promise, tinted	890	8 17	0
Go! Little Cabin Boy, colored	806	10 4	0
Cruel Joke	610	5 14	0
Doings of a Fool	428	4 0	0
Electrocuted	396	3 14	0
The Lonely Trappers	530	3 5	0
Don Juan	1088	24 0	0
Fatherhood and Drunkenness, tinted	510	5 1	0
The Vanished Seat	200	1 6	0
Flower of Youth, colored	346	4 15	0
Forsaken	560	5 3	0
Page Boy and the Baby	560	3 10	0
Funny Faces Competition	314	2 19	0
Gamble for a Woman	493	4 15	0
Uncle's Legacy	728	6 1	0
Haunted House	478	4 10	0
Hostage, colored	626	7 12	0
Earthenware factory in Brittany	314	2 19	0
Elixir of Strength	545	5 2	0
Fashionable Paris	610	5 14	0
Fortune	495	4 13	0
Frog, colored	215	4 2	0
Manners and Customs in Australia	510	4 15	0
Northern Venice	610	5 14	0
Suspicious Husband	396	3 14	0
Tommy in Society	198	1 17	0
Tunny Fisheries in Sicily	692	6 16	0
Mr. and Mrs. Jollygood go Tandeming	280	2 12	0
Mysterious Boudoir, tinted	248	3 4	0
Sandwich Man	540	4 10	0
Sandwich Woman	330	3 2	0
Thirteen at Table	330	3 2	0
Up-to-date Removal	346	3 5	0
Wanted a Maid	560	5 5	0
Bargee's Daughter	577	5 8	0
In a Submarine, colored	528	7 5	0
Dog's Breach of promise	150	1 5	0

latter follow the men as they leave the place. An entry is easily secured to the room where the child is sleeping and the hired ruffian carries it off. The mother soon discovers her loss and accuses her husband, and after a quarrel the latter leaves the house. As he is walking through a wood, the ruffians who, attracted by his prosperous appearance, had followed him from the public-house, leap out at him and a severe struggle ends in him being throttled. Several years now elapse and we once more make the acquaintance of the stolen child—now grown into a pretty young woman, but making her living in a doubtful way by assisting her adopted father in his burglaries. One day the two chance to enter the girl's old home and are interrupted by the mother who recognises her child after the man has escaped, and after an affecting scene, goes with her to the burglar, who sorrowfully agrees to give up the girl, to whom he has become strongly attached.

Walturdaw's have also a bright comic in the INVISIBLE BUTTON. The possessor of the button gets into many scrapes, but by its magic agency is enabled to evade the consequences by dissolving into thin air, in this way causing considerable amusement to many worthy people.

Walter Tyler, Ltd.

Messrs Tyler have a long list of films—no less than eight new subjects being issued this week. Of these, the chief is a dramatic entitled, "The Sheep Stealer." In this we have the old story of poverty leading an unemployed workman into evil courses. Unable to bear the sight of his wife and children starving, he steals a sheep and attempts to carry it off on his shoulders. The farmer, its proper owner, and a number of assistants pursue him, and a very clever chase through woods and country lanes at last leads to a weir, where the pursuers are tackled one by one and thrown into the water—a very effective scene. The man is at last captured, but escapes gallantly and reaches his cottage, but here, as he is being welcomed by wife and children the pursuers break in. The wife and youngsters plead for their father, and the farmer, as soon as he learns how matters stand, dismisses his assistants and gives the poor people money from his own pocket. A conclusion, which should have a good effect on most audiences, shows the family once more prosperous and happy.

Another noteworthy subject is included in Tyler's list this week in "A Trip Through Holland." This has been for the most part secured on a trip through the canals of the country, and abounds in interesting glimpses of life on the banks—the quaint wind-mills of the country, locks, &c. Visits are also paid to the chief towns, and some interesting street scenes given, and an amusing conclusion showsa Dutch youngster with the inevitable cigar in his mouth.

THE CAUMONT CO.

OUR INDIAN EMPIRE is issued by the above company this week. This is in every way a striking series, the operators having succeeded in compressing into seventeen subjects views of practically every feature of Indian life likely to appeal to our public. The first film takes us through Bombay on a tramcar, some fine views of the quaint native quarter having been secured, and others illustrate other sides of life in Bombay—natives are busy with one of their quaint craft in one place, and in another, are seen washing clothes in a well in one of the principal thoroughfares of Bombay. Afterwards a native funeral procession is witnessed, and in still another subject the beauties of the celebrated Elephanta Islands are pictured.

A trip is made to Benares, the film dealing with this town opening with a fine picture from the Ganges, showing the wonderful bathing ghats. Interesting views of life in Benares follow, among the features of the subject being the glimpses afforded at the Golden Temple, the Monkey Temple, the Boot-making Industry, and an old fakir doing penance by lying on a bed of nails. A good picture of a trip up the Hooghly follows, various crafts of native make being seen in contrast to the more modern European vessels.

Other films in this series takes us to the chief points of interest in Calcutta, where the Viceroy and his suite are seen leaving for Simla, the seat of Government during the hot months, Darjeeling, where the operator has succeeded in securing a capital picture of the remarkable hill tribes, and Ceylon, where the tea plantations are visited. An interesting picture of the liner coaling at Port Said is also included.

Gaumont's have a number of good plot subjects. To one of these THE CONVICT AND THE DOVE, a peculiar interest attaches, as a record of an actual occurence. A convict has succeeded by some means or other, in taking a dove into his cell, concealing it in his breast while at work in the quarries during the day time. A sneakish fellow convict tells a warder of the prisoner's pet and it is taken away from him and set free, but returns, and, on its being again found in the convict's breast, the warder kills it. This has the effect of enraging the convict, who raises the pick which he carries and brings it down on the warder's head with fatal results, he himself afterwards falling by a bullet from another warder's rifle.

Gaumont's also issue THE SEXTON'S SLEEP WALK, which sets out in a laughable manner the confusion which arises from a sexton's tendency to walk in his sleep—a tendency of which he himself is ignorant. In an unconscious state he one night goes to the church and tolls the bell with the result of rousing everybody in the village, who, after fruitlessly looking for the fire of which they take the bell to be the warning, go to the sexton's house and ask him why he rang the bell. He is, of course, not conscious of having done any such thing and angrily throws water over them before returning to bed.

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

SEEING SNAKES!

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—In my contribution of last week I regret that the name of "Osca" was mentioned as demonstrating in a series of pictures the "Extraction of Venom from the Fangs of a Puff Adder."

The circumstance furnishes a proof of the adage attributed to King Solomon—"There is nothing new under the sun." On learning that a demonstration on somewhat similar lines had been carried out a fortnight later at Earl's Court, I naturally concluded that even London could not produce two men at the same time who are accomplished in the matter of fearless handling of poisonous snakes. I witnessed the demonstration, and, without asking any question as to the identity of the "snake-handler," concluded that the expert was "Osca."

My apologies are, therefore, due to both specialists in snakes, "Oscar" and Mr. Bevan, for an announcement, which, while it does not in the least detract from the value of the demonstration, places the conduct of an unusual and dangerous experiment to the credit of the wrong specialist.—

Yours, etc., THOMAS CLEGG.

AN "EMPHATIC CONTRADICTION."

TO THE EDITOR, "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—It having come to my knowledge that statements have been made to the effect that the business of The Graphic Cinematograph Co. has been sold, I shall be glad if you will give prominence to my emphatic contradiction to this. The business will in future be conducted at the Studio, 85, Tulse Hill, London, S.W., and with an equipment comprising a new system of production, every requirement of our customers will receive the best and promptest attention as hitherto.

Yours, etc.,

per pro The Graphic Cinematograph Co.,

W. C. JEAPES.

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The Artograph Co.

Tricksy, the Clever Princess ...	890	15	10	0
French Guardsman's Bride ...	577	8	12	0
Physician of the Castle ...	412	14	10	0
Engaged all the same ...	528	6	0	0
Depilatory Powder ...	460	5	5	0
Adventuress, tinted ...	906	9	8	0
Angel of the Village, colored	412	4	18	6
Animated Portraits ...	346	3	5	0
New way of Travelling, colored	362	7	6	6
Pearl Fisher, colored ...	528	9	17	6
Pleasant side of a Soldier's Life, tinted	676	6	13	6
Pretty Typist ...	510	4	15	6
Sentimental Thief, tinted ...	445	4	19	6
Shipowner's Daughter, tinted	990	9	15	6
Super's Debut ..	346	3	5	0
Thief by Necessity ...	314	2	19	0
Toula's Dream ...	330	3	2	0
Wonderful Mirrors, colored ...	445	7	15	6
Afraid of Microbes ...	379	3	11	0
Another's Fault ...	660	6	4	0
Bewitched Son-in-Law ...	297	2	16	0

All these films are new.

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Should you require any Film not listed, Enquiries Solicited. We do not hire.

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Acrobat Elephant... ...	150	2½d
Stop Thief	115	2½d
Stolen Mutton	190	2 d
Lady Acrobat and her dog ...	120	1½d
Brittania Unveiled	60	1½d
Ploughing	60	1½d
Japanese juggling	90	1½d
The Swelled Head	162	1½d
Soldier's Gymnastics	100	1½d
The Flower Fairy (coloured) ...	80	4 d
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